Haydn: Servitude and Mastery

Lecture 2 | Music in the Classical and Romantic Eras MCGY2612

Portrait of Joseph Haydn (1792), by Thomas Hardy
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Dr David Larkin | Lecturer in Music

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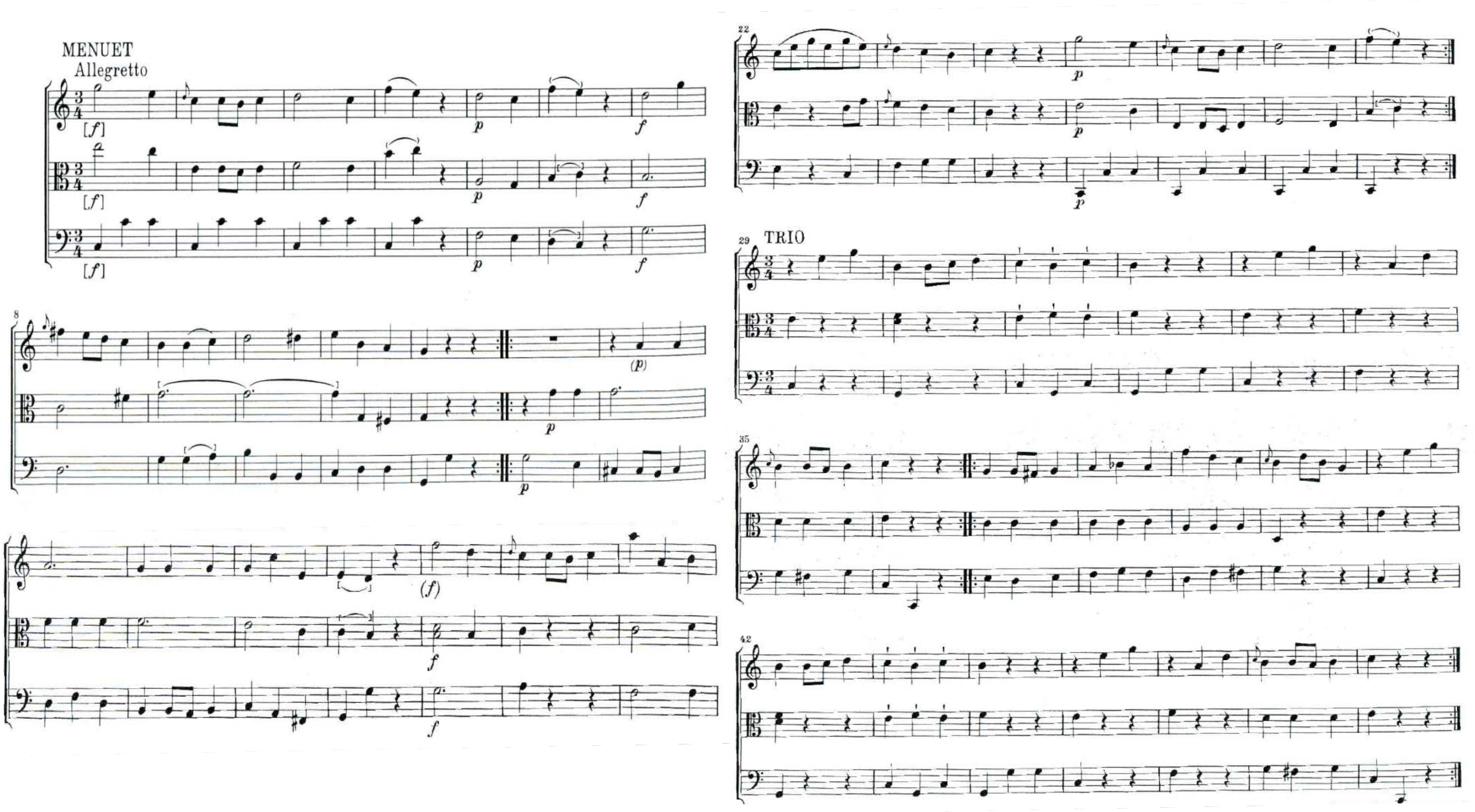
HAYDN'S CONTRACT OF EMPLOYMENT (1761)

This day [...] Joseph Heyden [sic], native of Rohrau in Austria, is accepted and appointed Vice Capellmeister in the service of his Serene Highness Paul Anton, Prince of the Holy Roman Empire, of Esterhaza and Galantha, etc. etc. subject to conditions here following:

- 2. [...] Heyden shall be considered and treated as a member of the household. [...] He must be temperate, not showing himself overbearing towards his musicians, but mild and lenient, straightforward and composed. [*When performing in company*] Heyden shall take care that he and all the members of his orchestra follow the instructions given, and appear in white stockings, white linen, powdered, and with either a pigtail or a tiewig.
- 3. [*As director of the other musicians, he shall*] take the more care to conduct himself in an exemplary manner, abstaining from undue familiarity and from vulgarity in eating, drinking, and conversation, not dispensing with the respect due to him, but acting uprightly and influencing his subordinates to preserve such harmony as is becoming in them [...]
- 4. The said Vice-Capellmeister shall be under obligation to compose such music as his Serene Highness may command, and neither to communicate such compositions to any other person, nor to allow them to be copied
- 5. [He shall] appear daily in the antechamber before and after midday, and inquire whether his Highness is pleased to order a performance of the orchestra.

Source: Weiss & Taruskin 1984: 298-300

HAYDN, BARYTON TRIO IN C, NO. 126 (1771-78)



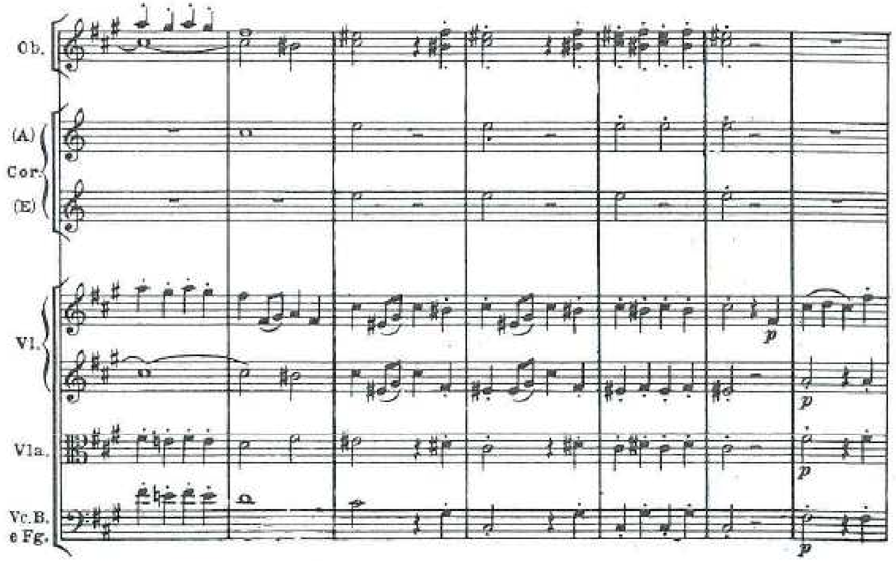
BARYTONS AND MINUETS

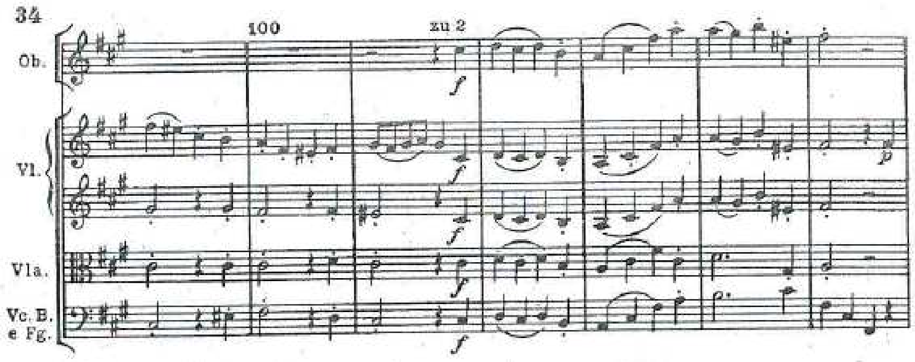
Baryton

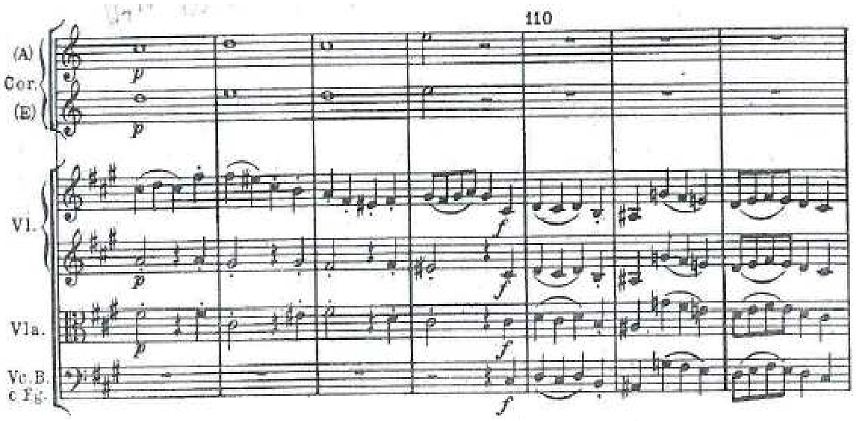
- Minuet & trio (second minuet) – popular aristocratic dances in the eighteenth century, hence its inclusion in both symphony and string quartet, and other genres too
- Minuet – urban character; trio – more countrified affect (Burkholder 2010: 539)
- Here: minuet is in **continuous** binary form (reference to the fact that the first section ends outside the tonic, implying a continuation is *tonally* necessary)
- Trio here is in **sectional** binary form (music cadences in the tonic at the first repeat sign; this makes it a closed-off section not *needing* a further part to restore the tonic)
- Later, Haydn substituted scherzos for minuets (such as in the Op. 33 quartets), or still later, he used quicker ¾ dances, known then as *Deutscher*, but soon as waltzes

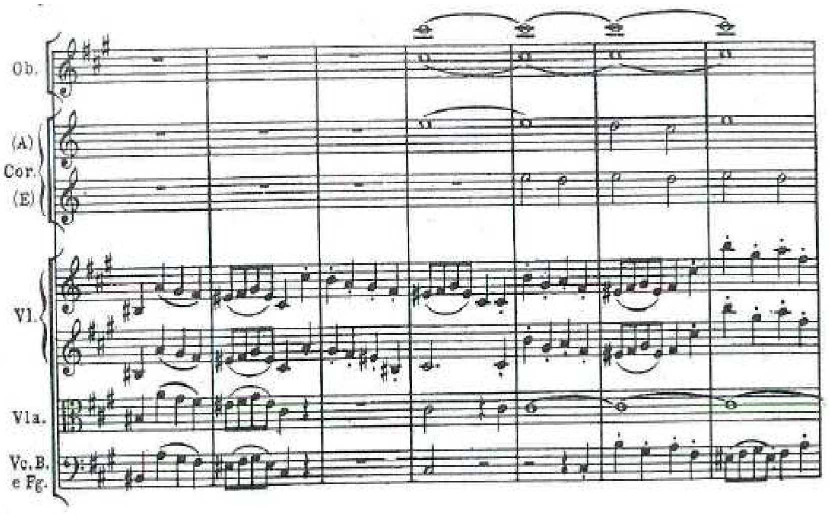
PALACE AT ESTERHAZA (TODAY, FERTOD)

FAREWELL SYMPHONY, FINALE (excerpt) [1/4]



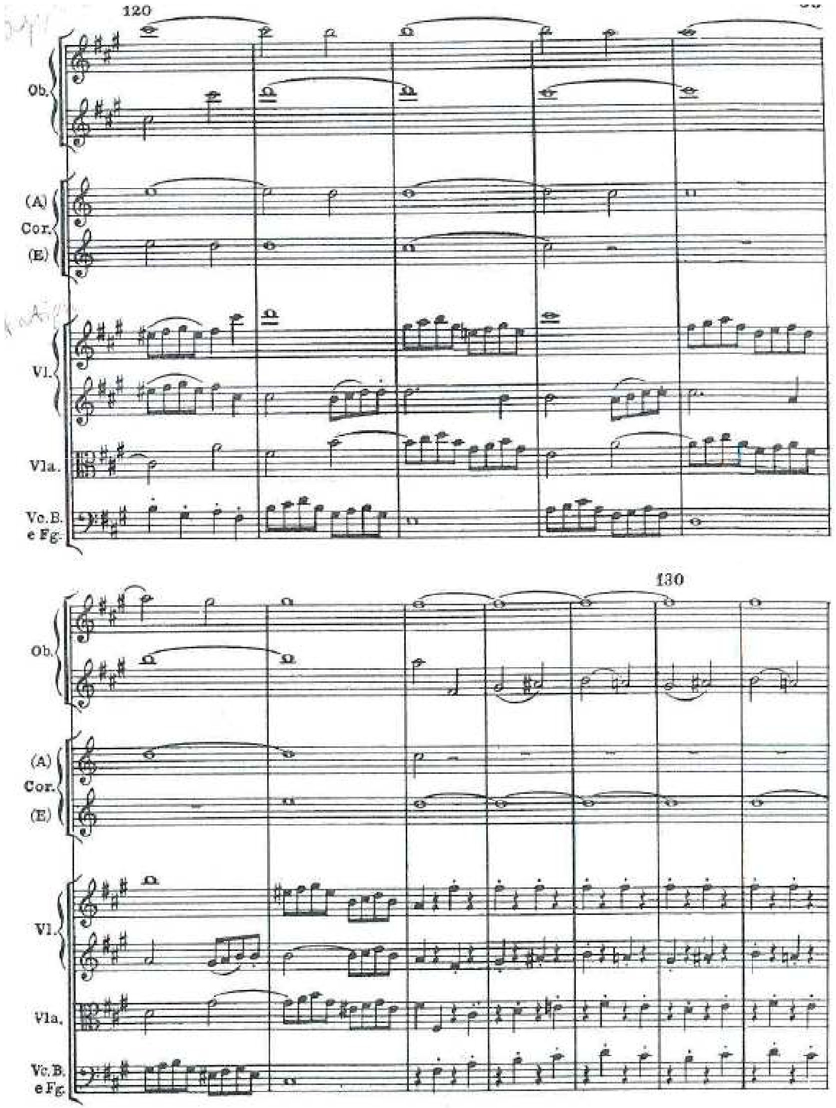


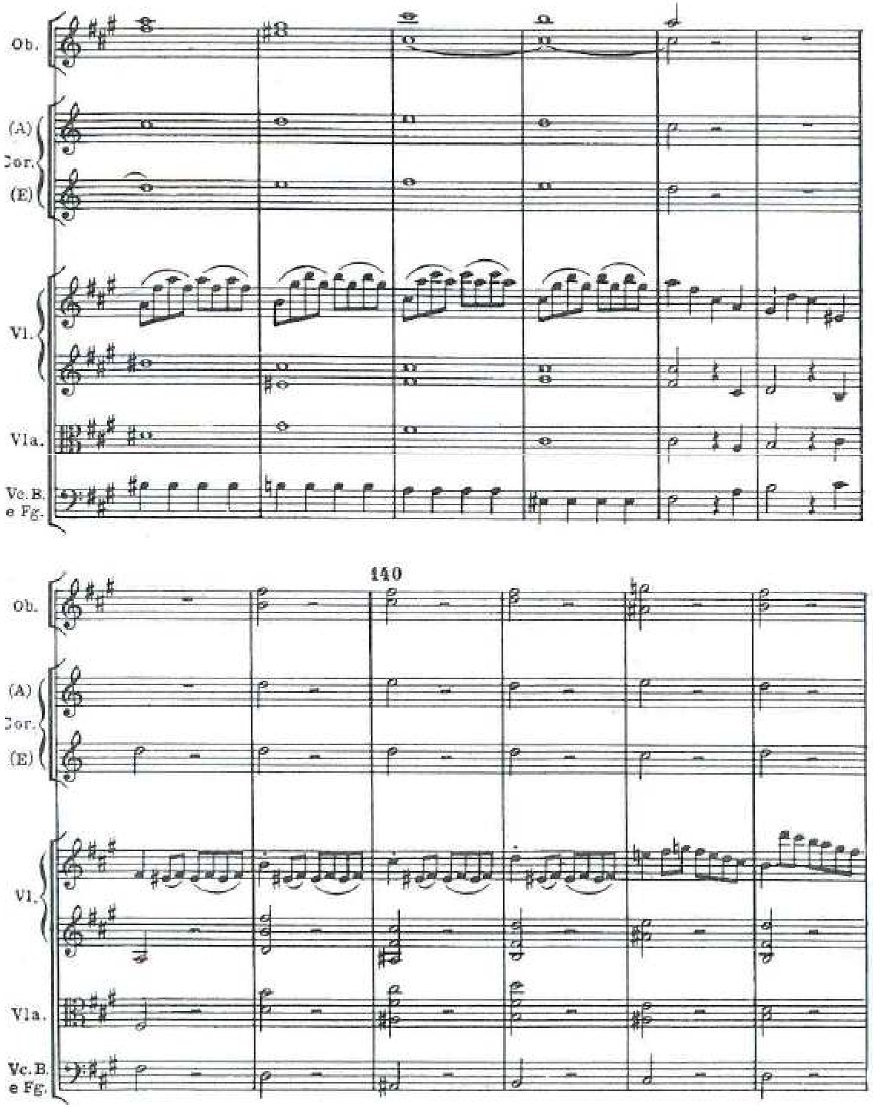




Haydn, Symphony no. 45 in f# minor, ‘Farewell’, Finale: Presto

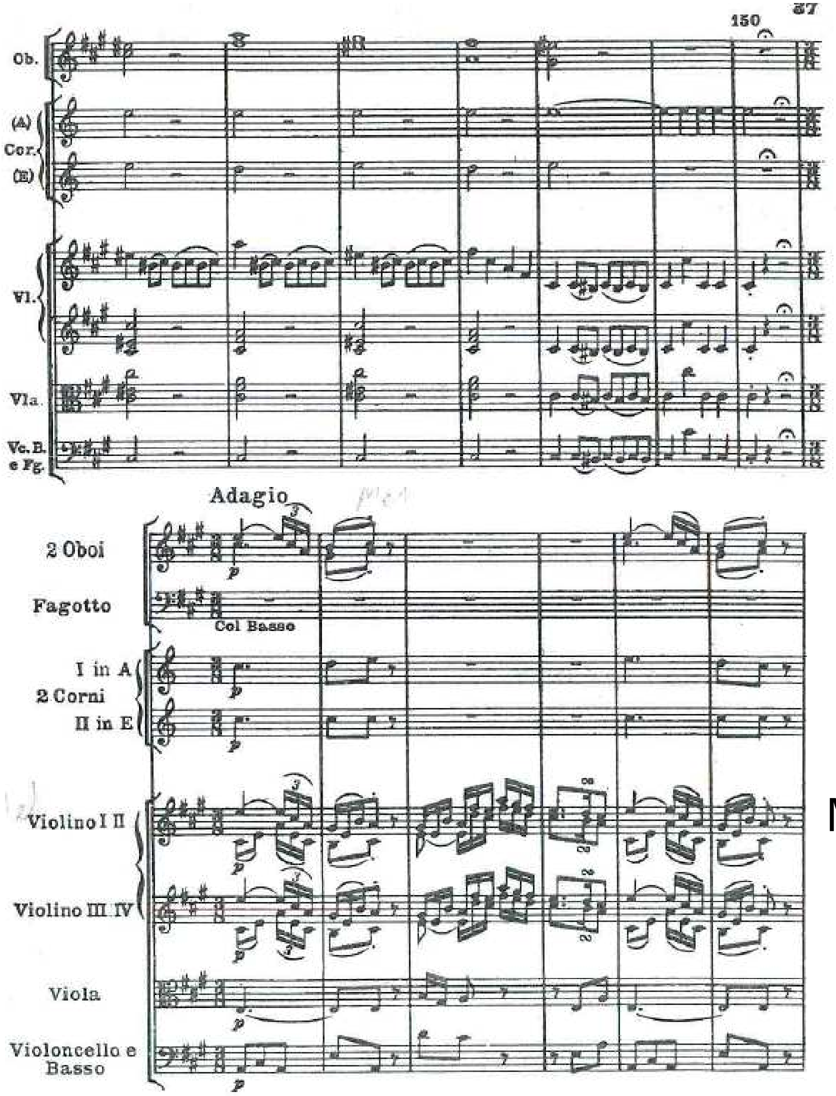
FAREWELL SYMPHONY, FINALE (excerpt) [2/4]





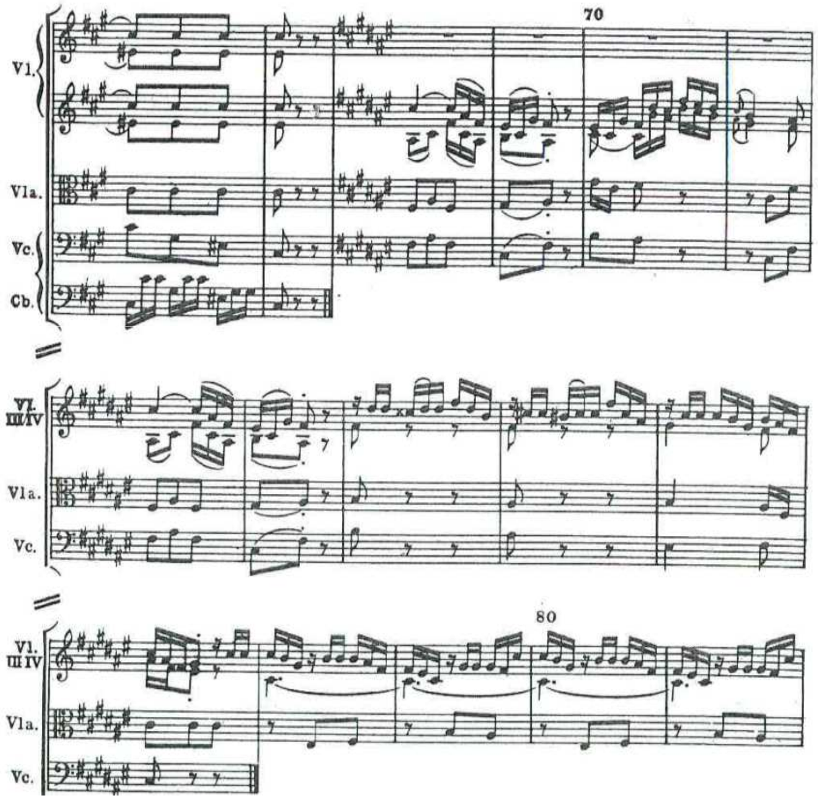
Haydn, Symphony no. 45 in f# minor, ‘Farewell’, Finale: Presto

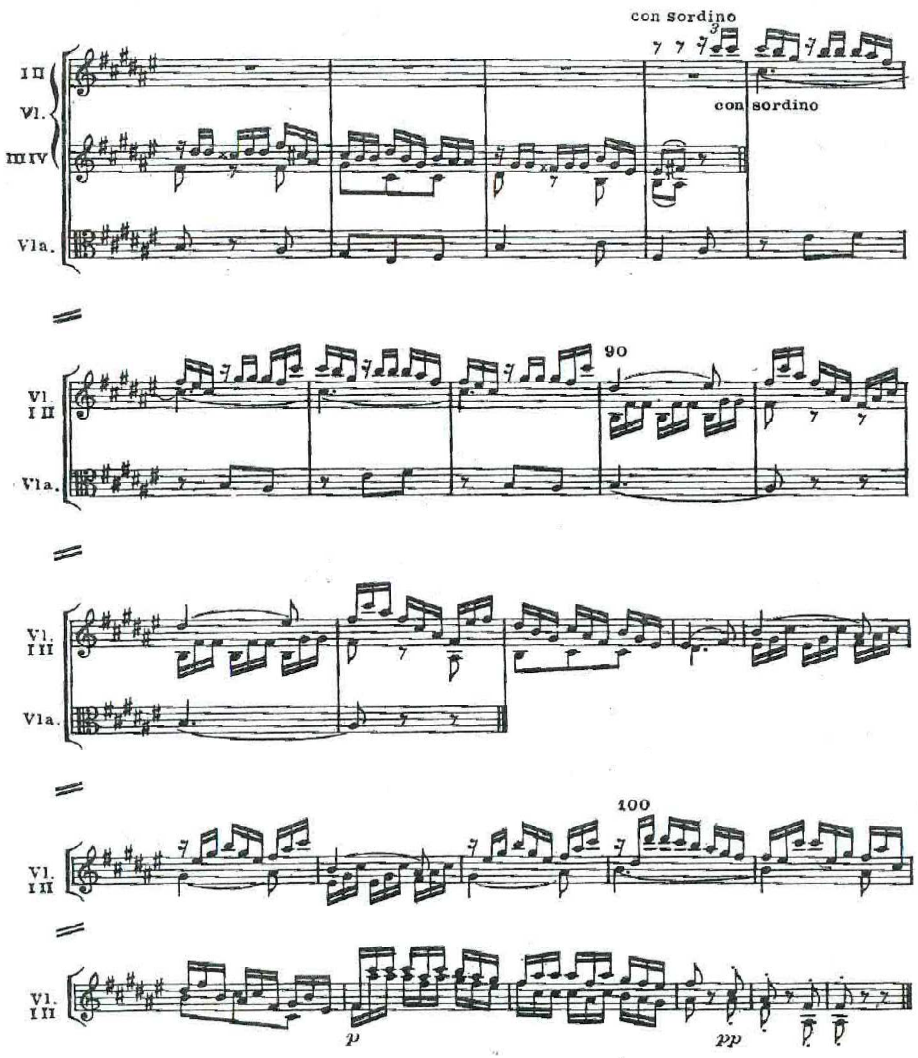
FAREWELL SYMPHONY, FINALE (excerpt) [3/4]



Music continues for 60 bars, then… (next slide)

FAREWELL SYMPHONY, FINALE (ending) [4/4]





Haydn, Symphony no. 45 in f# minor, 'Farewell', Finale: Presto - Adagio

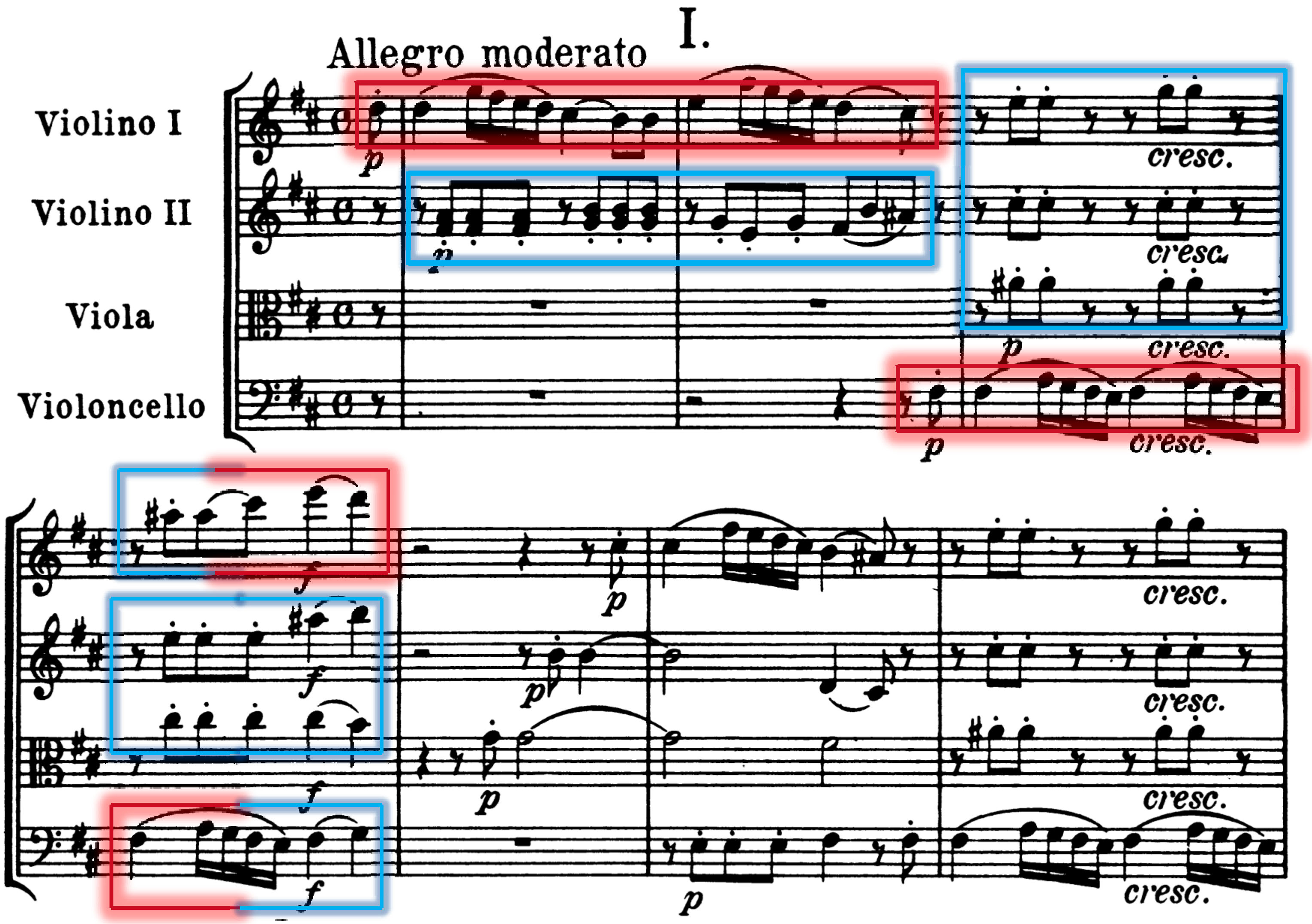
HAYDN IN HIS OWN WORDS

- My prince was satisfied with all my works; I received approval. As head of an orchestra I could try things out, observe what creates a [good] effect and what weakens it, and thus revise, make additions or cuts, take risks. I was cut off from the world; nobody in my vicinity could upset my self-confidence or annoy me; and so I had no choice but to become original. (Later reminiscences)

- I am issuing a work consisting of 6 Quartets for two violins, viola and violoncello concertante, by subscription for the price of six ducats; they are of a new and entirely special kind, for I haven't written any for ten years (Notice to subscribers, 1781, in reference to 6 String Quartets Op. 33)

- [Thematische Arbeit: Thematic development, thematic working out, obbligato accompaniment]

THEMATISCHE ARBEIT IN ACTION



Haydn, String Quartet Op. 33/1, first movement, bars 1-7; red indicates main idea, blue accompaniment

HAYDN IN ENGLAND (1791-92, 1794-95)

Verses on the Arrival of *Haydn* in England, by Charles Burney (1791)

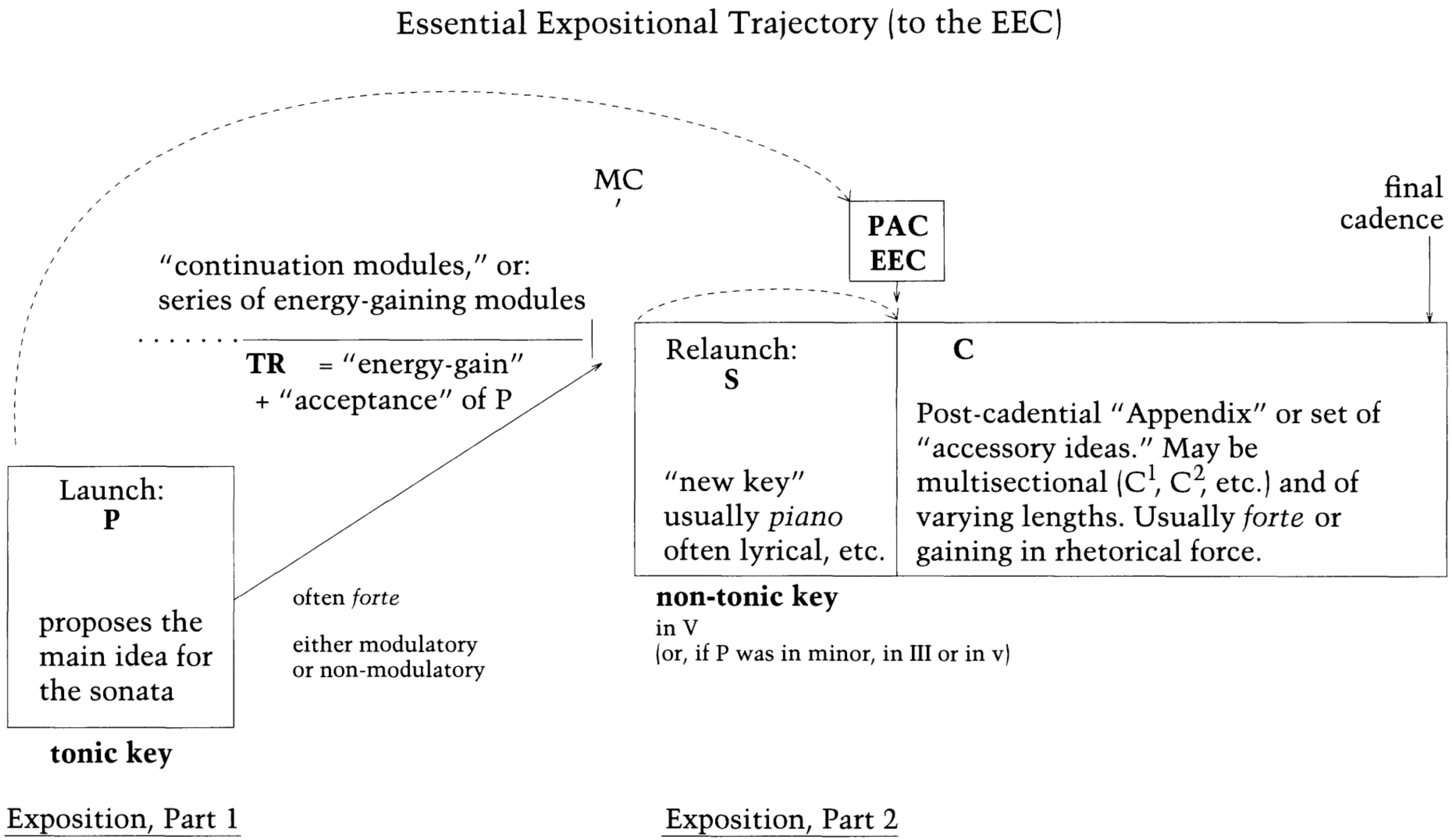
Haydn! Great Sovereign of the tuneful art!
Thy works alone supply an ample chart
Of all the mountains, seas and fertile plains,
Within the compass of its wide domains. –
Is there an Artist of the present day
Untaught by thee to think, as well as play?
Whose hand thy science has not well supplied?
Whose hand thy labours have not fortified?

Thy style has gained disciples, converts, friends,
As far as Music's thrilling power extends.
Nor has great Newton more to satisfaction
Demonstrated the influence of *Attraction*.
And though to Italy of right belong
The undisputed sovereignty of Song:
Yet ev'ry nation of the earth must now
To Germany pre-eminence allow
For *instrumental* powers, unknown before
Thy happy flights had taught her sons to soar.

Haydn's diary entry 4 May 1796: A new Symphony in D and last of the English; the whole company was thoroughly pleased and so was I. I made four thousand Gulden on this evening. Such a thing is only possible in England

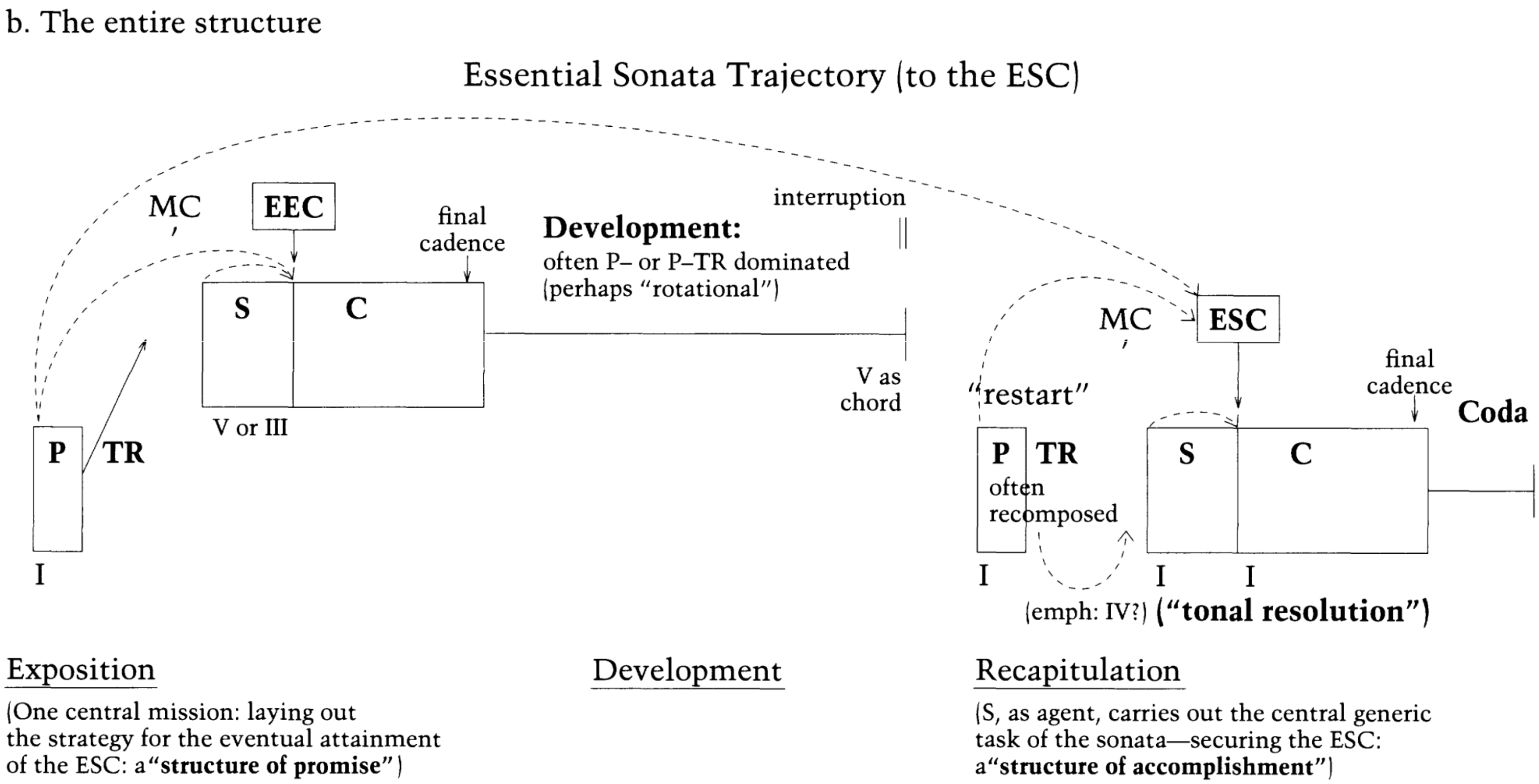
SONATA FORM (HEPOKOSKI & DARCY) [1/2]

a. Exposition only



James Hepokoski, 'Back and forth from "Egmont": Beethoven, Mozart and the non-resolving recapitulation', *19th-Century Music* Vol. 25/2-3 (Autumn 2001-Spring 2002): 127-154, here 129

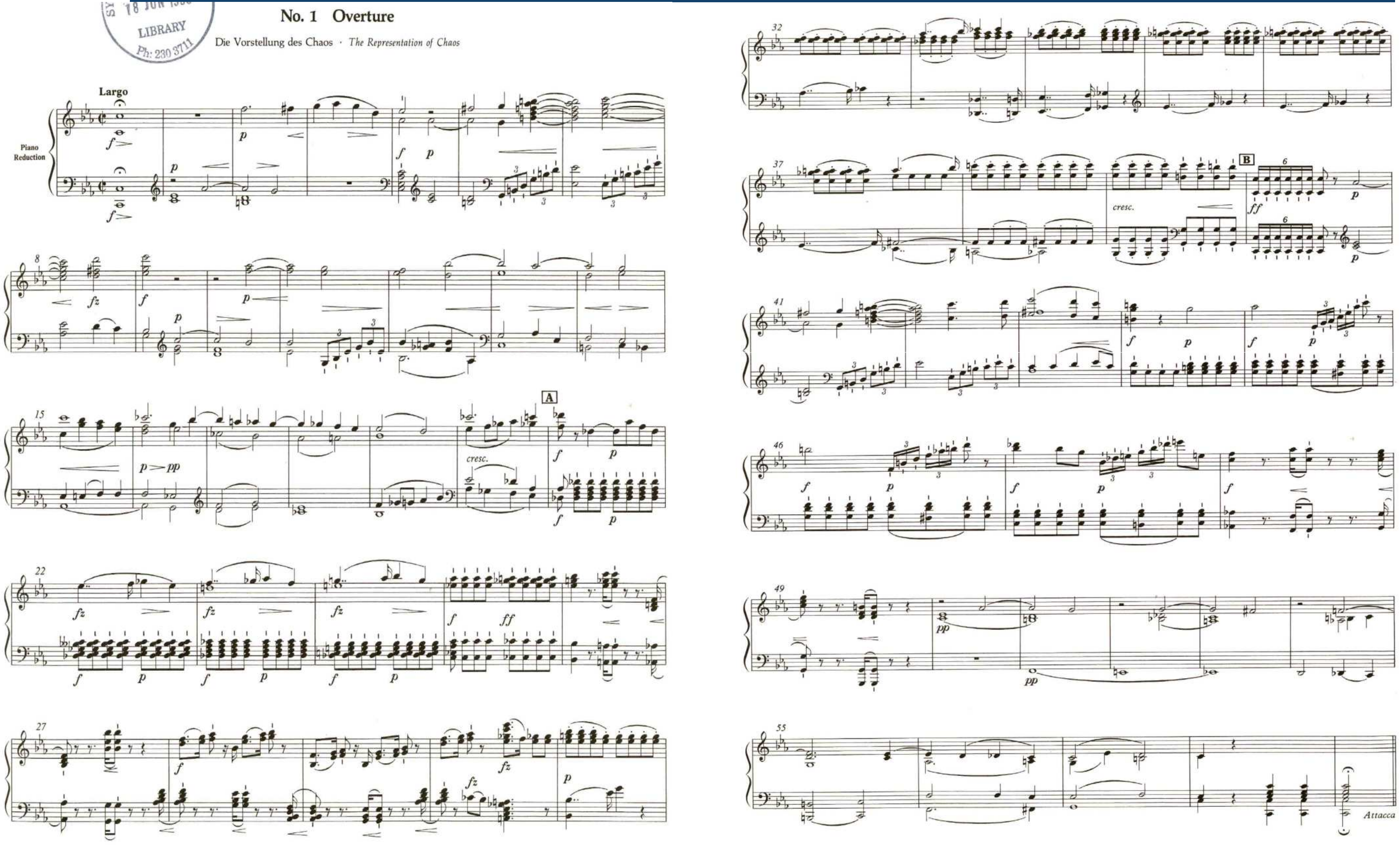
SONATA FORM (HEPOKOSKI & DARCY) [2/2]



SYMPHONY NO. 104 IN D, FIRST MOVEMENT

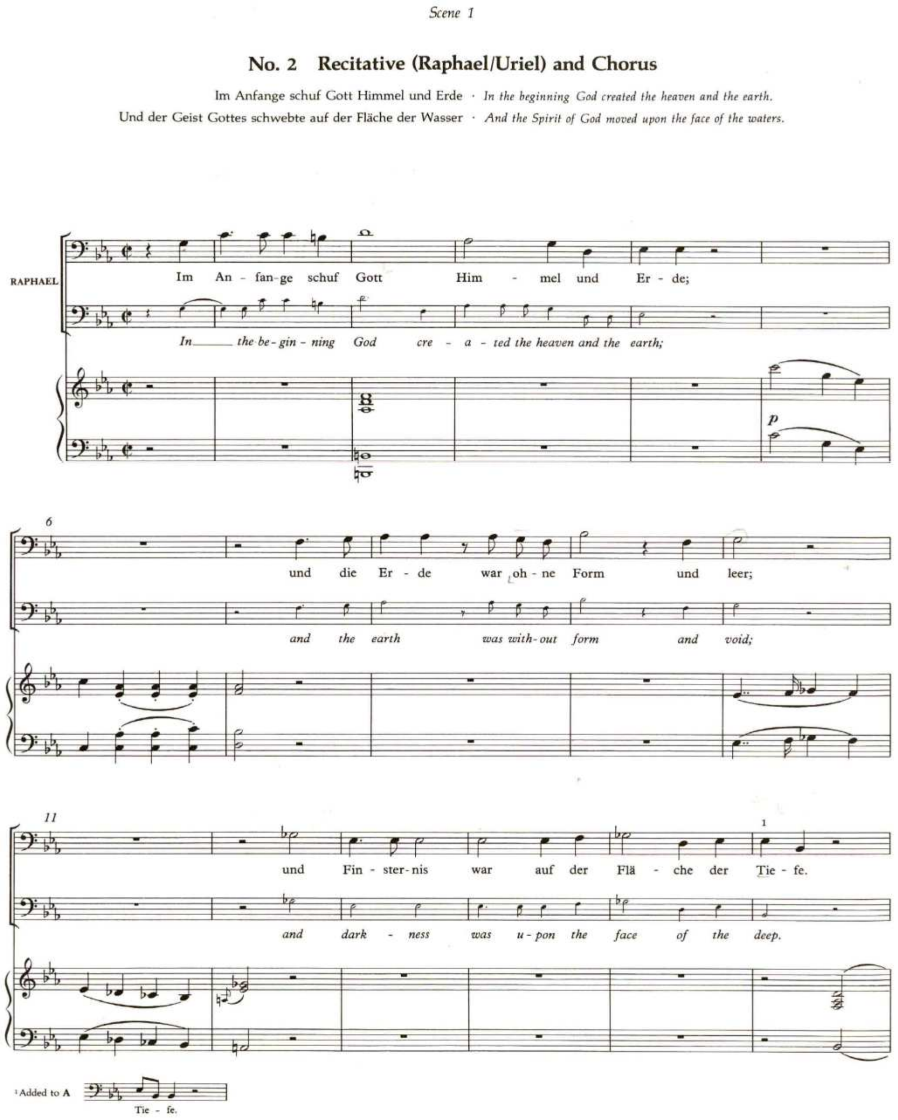
- **Introduction: 1-16**
- **Exposition: 17-123**
  - P: 17-32
  - TR: 32-64 (64 = MC)
  - S   S1: 65-80
  -           S2: 80-99 (99 = EEC)
  - C: 99-123
- **Development: 123-192**
- **Recapitulation: 193-294**
  - P: 193-208
  - TR: 208-237 [?]
  - S   S1: [?] 238-257
  -           S2: 257-266 (266 = ESC)
  - C: 266-294

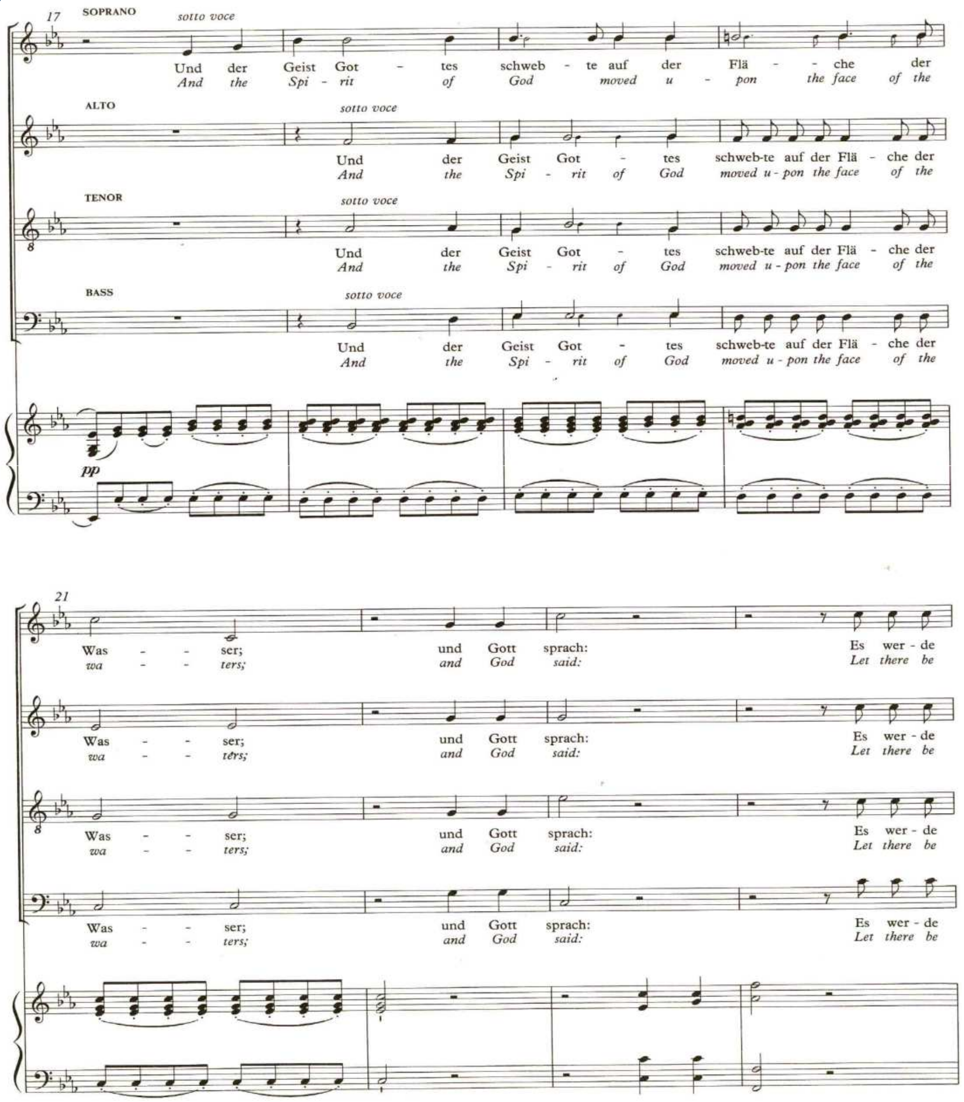
THE CREATION, OVERTURE [1/3]



Haydn, *The Creation* no. 1 Overture: The Representation of Chaos

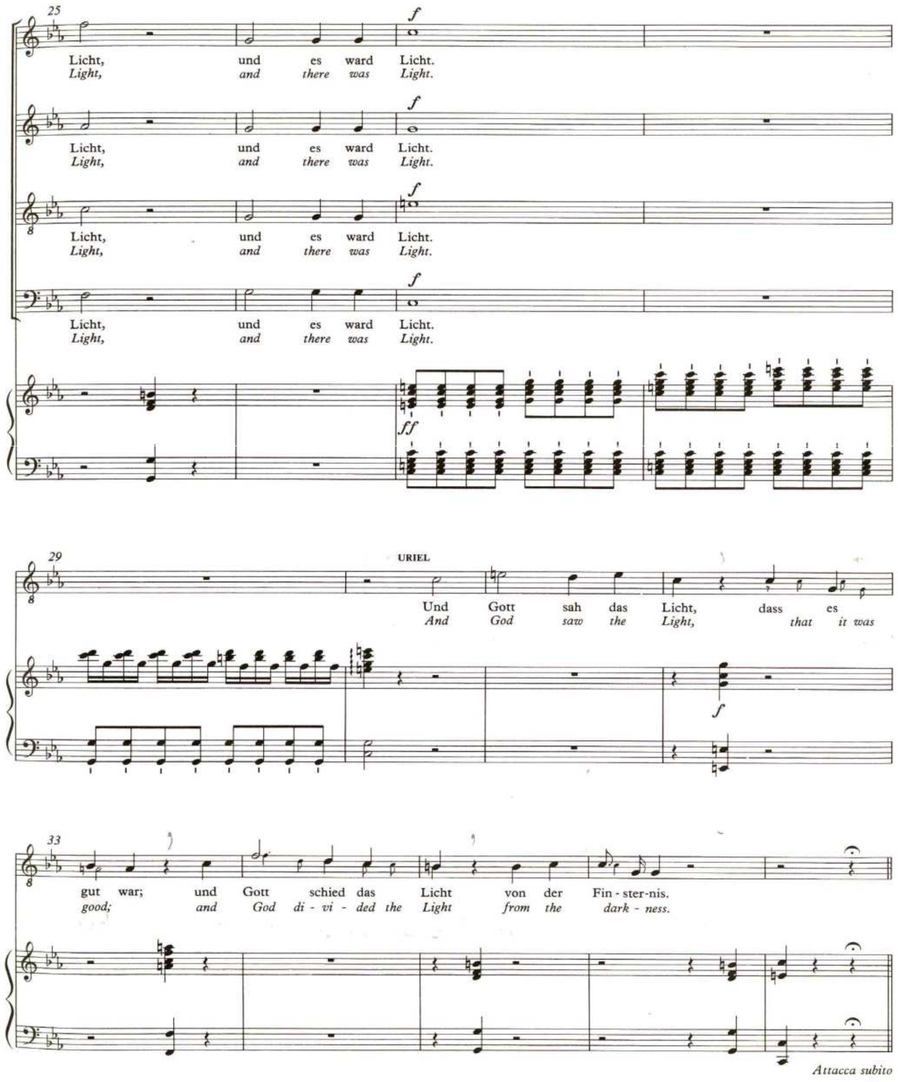
THE CREATION, NO.2 RECIT & CHORUS [2/3]





Haydn, *The Creation* no. 2 Recit & Chorus: ‘In the beginning God created the heavens and the earth’

THE CREATION, NO.2 RECIT & CHORUS [3/3]



Haydn, *The Creation* no. 2 Recit & Chorus: ‘In the beginning God created the heavens and the earth’

HAYDN'S MATURITY & THE CLASSICAL STYLE

Traditional (e.g. Rosen) narrative

- Haydn achieves maturity around 1780, in particular with the publication of the Op. 33 quartets (1781)
- These works have been taken to mark the emergence of the mature/high Classical style with their new focus on *thematische Arbeit*
- However, the concept of 'maturity' implies a period of immaturity before it – are we justified in regarding everything Haydn wrote before 1781 as somehow immature, or less mature?

- <u>Teleological</u> view of history: events are seen in terms of their ultimate end/goal – development and achievement (a hindsight-based model of history)

- <u>Organicist</u> /biological view of history: events are seen in terms of an overall narrative drawn from biological by life-cycles – birth, growth, maturity, decline, death

HAYDN’S MATURITY REVISITED (WEBSTER)

Revisionist (Websterian) view

- We can interpret differences in style not teleologically, but as the display of different facets of his musical persona, as responses to different conditions and audiences (p.358)
- Does not deny that later works can be richer, more economical, than earlier ones, but argues against the ideological preconceptions that comes built in with the concept of the Classical style, which is anachronistic in regards to Haydn’s career
- All historical writing is a narrative, consisting of ‘selections from and shapings of the data according to the desires and needs of historians and their audiences’ (p. 341)

Typical stages in the development of a composer (traditional view)

- 1. Compositional immaturity, stylistic dependence on others, derivative
- 2. Compositional maturity, stylistic independence, original
- 3. Achievement of fame, stylistically exemplary, influence on others

HAYDN'S CAREER (WEBSTERIAN VIEW)

	External turning-points	Changes of genre and style
1761–1765/66	1761: Vice-Kapellmeister (nominally under Werner)	Concerto; secular cantata *Style*: courtly-expressive
1765/66–1772	1765–66: Werner dies; EK; Kapellmeister; Eszterháza castle	*Add*: sacred vocal; opera (–1769); quartet (1769–); baryton; sonata; (incidental music?) *Drop*: cantata; (concerto) *Style*: personally expressive
1773–*c*. 1779	1773: operas 1776: new opera house; duties as impresario	*Drop*: sacred; quartet; baryton *Add*: opera; incidental music *Style*: "light"; "theatrical"
c. 1779–*c*. 1784	1779: new contract; Polzelli; compositional independence 1780: publications in Vienna 1783: publications abroad	*Add*: quartet; lieder *Drop*: incidental music; (sonata) *Style*: "popular artistry"; modest scale
c. 1785–1790	1785: foreign commissions; Mozart's "Haydn" quartets 1787: job/tour offers *c*. 1788–89: Mme. Genzinger	*Drop*: opera; lieder; (sonata) *Add*: piano trio *Style*: larger-scale; more deeply felt

Source: James Webster, *Haydn's Farewell Symphony and the Idea of the Classical Style* (Cambridge: CUP, 1991): 362

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LECTURE RECAP – MAIN POINTS (& JARGON)

- Haydn – last great composer to be in service to princely family. However, he also made money by publishing his works, writing for commissions, etc.
- Introversive semiosis – interpreting musical events within musical parameters (e.g. in terms of structural relations, generic norms)
- Extroversive semiosis – interpreting musical events outside of ‘purely’ musical parameters (e.g. in terms of topics, narrative archetypes, biography, etc.)
- Haydn’s op. 33 quartets have been interpreted as the decisive step in initiating the classical style. But this does not mean his earlier works are all immature
- Teleological and organicist views of history – these strongly influence the notion of a ‘Classical style’, which is anachronistic (compare how Haydn’s contemporaries viewed him)
- Haydn is largely responsible for creating what we perceive as ‘norms’ of Classical style and genres. Their works continued to be venerated after their lifetimes, resulting in the beginnings of the musical canon